

## Liberal race:

# GARNEAU TO LOBBY YOUTH

by Andrew Porter

In order to reverse the 2-1 advantage of committed delegates to the Liberal leadership convention in favour of Claude Ryan, leadership candidate Raymond Garneau is planning a concerted effort to obtain the votes of the younger members of the Liberal Party.

Out of 2,600 delegates nominated to attend the April 14-15 leadership convention roughly one third of the delegates will be under 25 and known as "jeunes liberaux". Trailing approximately 1,000 votes, Garneau's plan is to convince younger Liberals that Ryan is not a bona fide Liberal and that the future lies with him.

Garneau's hopes rest on the premise that the younger Liberals will be less committed to

a choice made two weeks previous to the leadership convention. The younger Liberals come mainly from the families of top Liberal financiers and MNAs. There are as Garneau's organizers point out many young delegates who might have just slated Ryan in the polls but are uncommitted in their final decision.

Garneau's top organizers are planning an all out campaign in an effort to draw younger Liberals who are, some observers say, ready to switch because of Ryan's paternalistic attitudes towards the younger delegates.

Garneau's organizers may be in a position to defray costs of the conference for younger delegates in exchange for support. However, with the new law on electoral funding which limits contributions to \$3,000, financial resources of the Garneau camp have been limited. In 1970, the winner of the Liberal leadership convention, Robert Bourassa, relied heavily on large contributions from corporations.

The two leadership hopefuls also appear to have very different financial backing in their efforts to win the leadership. Garneau appears to be backed by traditional Liberal supporters and generally small and medium sized businesses. Ryan, on the other hand has received personal contributions and a lot of backing from big business. The large corporations are apparently siding with Ryan as they seem to feel that Ryan's chances of leading the party to victory are high.

### Editorial Meeting

There will be a meeting for all hopefuls for the '78-'79 Editorial Board at 6:30 pm Tuesday, March 28. You know where. But do you know why?

### Attention!

The final issue of the Weekly will come out on Thursday 30 March, not April 19, as previously thought. Deadline for all copy is Monday the 27th, if at all possible; or Tuesday afternoon, if not. If you are unsure about your article, or don't have one, drop by or call (392-8955) the Weekly office today, from 3 to 6.

Chris.

## Nova Scotia:

# Rejects differential fees

HALIFAX (CUP) — Nova Scotia Premier Gerald Regan has ruled out differential fees as a method of subsidizing rising education costs. Speaking at Dalhousie University in Halifax on March 17, Regan told students that "the universities are richer if there are people from other countries. Universities should be international in scope." He said he hopes other provinces which have recently implemented differential fees would realize this.

The two-tiered fees are charged in Alberta and Ontario. Quebec has said it plans to charge the fees beginning in January, and administrators at Dalhousie indicated recently they would be considering differential fees.

Regan and education minister George Mitchell insisted that universities should not increase tuition fees this year, but should instead make alterations within their own budgets. "Corners can be cut at every university," Regan said. "The government has to live within its means. There are cutbacks in every department."

Regan admitted that a protest last March on Province House resulted in a smaller tuition increase for university students in Nova Scotia. "Everything was planned before the demonstration," the premier said. "Our objective to keep tuition low worked."

Regan also announced that overseas students living in



In order to overcome Claude Ryan's pre-convention lead going into the Liberal Leadership Convention in April, former provincial Finance Minister Raymond Garneau plans to seduce the nubile young vote, which make up approximately one third of the voting delegates.

## Grad students:

# Cullen's proposal jeered

OTTAWA (CUP) — Canadian graduate students have characterized a proposal by Immigration Minister Bud Cullen to disallow work permits to international students seeking teaching assistantships as "lunacy".

The change would "radically damage the infrastructure of

the entire Canadian post-secondary education system," says a March 10 letter to Cullen from the Graduate Commission of the National Union of Students.

New Immigration regulations, which come into force with the new Immigration Act April 10, will retain the power of the ministry to force universities to hire their teaching assistants through Canada Manpower centres. This will guarantee the jobs go to Canadians and effectively disallow work permits for visa scholars.

The graduate student letter points out that "immigration and international students can be scapegoated only so much... (the proposal) would not solve Canada's unemployment problem." Immigration and employment ministry

officials have argued that the proposal would create jobs for Canadians.

"Teaching assistantships are not permanent jobs but part of an educational program" the graduate statement says. The measure would not save money, because the cost of teaching assistantships is now returned to universities through the service they provide at low costs. They cite figures for the University of Toronto, where TAs do 40 per cent of the undergraduate teaching for 10 per cent of the university's teaching budget.

The graduate commission says the greatest loss would be to the quality of education for Canadians. "No nation can now be in the educational mainstream without taking advantage of what the rest of the world can offer."

### ASUS Election Results

The following are the results of the ASUS election for the Arts Representative to Students' Council:

Ted Claxton	131 (elected)
Karen Weber	96
John MacBain	65
Stephen Rosenhek	56
Peter Pitts	16



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NOW ON SALE AT  
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UNION ~ RM.105**Today**

Today submissions for March 30 to April 4 should be submitted to the Daily by noon Tuesday, March 28. Only typed, triple-spaced notices will be published.

**Chinese Students' Society Choir:**

Practice at 8 pm in Rm 201 Union, as the building will be closed on Friday. Members of the choir are welcome.

**Centre for Northern Studies and Research:**

Northern Film: "The Cree of Paint Hills" on the Indians of James Bay. Burnside Hall, Room 45, 12:30.

**Amateur Radio - VE2UN:**

Meeting today at 4 pm in Union 410. All members are requested to attend. Visitors welcome. de: McGill University Amateur Radio Service 392-8942.

**Faculty of Music free concerts:**

Pollack Concert Hall 1 pm: Heather Toews piano, assisted by violin, cello, and horn. Works by Brahms, Beethoven. Pollack Concert Hall 8:30 pm: Saxophone Ensembles directed by Gerald Danovitch, Peter Freeman & Abe Kestenber. Works by Bozza, Handel, Dubois and Tchaikovsky.

**McGill Figure Skating Club:**

Showing of videotape of McGill Ice Show. All welcome. Meet in Education Building lobby 3:30 pm. Meeting to follow showing. Nominations for '78-79 executive now being accepted for upcoming elections.

**McGill Rugby Football:**

As previously announced in the gym tonight at 7 pm. Bring sneakers, shorts, and leather balls. New players welcome. Old players bring 5 dollars for tickets for awards banquet.

**McGill Hellenic Students' Association:**

"The Classical Guitarr Duo," Irene Konsta and Yoryos Kertsopoulos, award winners of the International Competition of Milan, appearing in concert at

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**SERIES FOUR: FILM**

YOM HA'ATZMAUT



MOVEMENTS (30 min.)  
Trends in Israeli culture. An avant garde approach in documenting painting, cinema, sculpture and architecture.  
ISRAEL REPORT (20 min.)  
EDUCATION — Schooling for Blind Children in Nazareth

ARCHAEOLOGY — Ancient Jericho  
SPORTS — Asian Olympic Football (Soccer) Qualifying Match  
PEOPLE & PLACES — Russian Scientists in Israel  
THE ARTS — Bat-Dor Dancers

time: 1:00 Thurs. March 23  
place: Education Bldg. rm.129  
MCGILL STUDENT IONISTS

**SHABBAT SHALOM ~ שבת שלום****Celebrate Shabbos!**

Come to Hillel  
for  
**Dinner & A Creative Service  
&  
Oneg**

Friday, March 31, 1978 Meal — \$2 — 5:30 PM  
Service at 7:45 PM  
Oneg following service — refreshments will be served.

**HILLEL**3460 Stanley St.  
845-9171**McGill****Faculty of Management****The MBA —  
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Whether you're in Science, Arts, Engineering or Commerce — the MBA is an invaluable door opener to a satisfying future. And the MBA program is offered at night as well as in the daytime.

Come and hear Management faculty outline the program and its advantages. Lots of time for your questions.

Tuesday, March 28, 1978

CHOICE OF TIMES:  
Noon to 2:00 p.m., Room 426 or  
4:30 to 6:00 p.m., Room 301

Samuel Bronfman Building  
1001 Sherbrooke Street West

**Start Purim off  
with a Gong (Show)**

Get your act together  
at our

**Purim  
Costume Party**

Date: Today, March 23

Time: Supper 6 pm  
Gong Show 8 pmPlace: McGill Hillel  
3640 Stanley

Lunchtime Megillah reading (12:15 pm)  
Noisemakers will be provided.

Refreshments, carnival games, music & dancing  
— Prizes for most original costumes, best gong show act.

IT'S GOING  
TO BE A  
HARD ACT  
TO FOLLOW

**Happy Purim!****HILLEL****"ISRAELI SOCIETY —  
AFTER THE 30  
YEAR WAR"**

lecturer DR. BOAZ MOAV  
Tel Aviv University

time: Thur. March 30 7:00 p.m.  
place: Leacock Bldg. rm. 232

MCGILL STUDENT IONISTS &amp; MCGILL HILLEL



McGill Students' Society

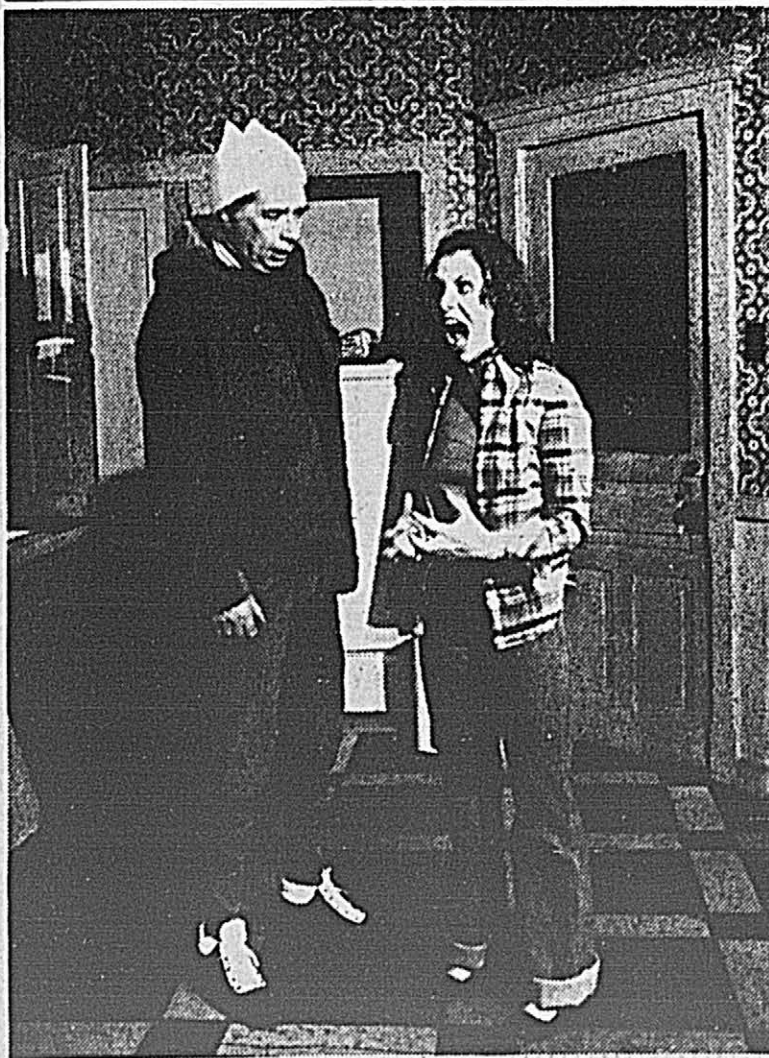
**Jeans & Electronics Warehouse Sale**

April 3rd to 7th





*The Trial of the Rosenbergs*: Emanuel H. Bloch (Joseph Golland), and Judge Irving S. Kaufman (Myron Natwick) (above) and *Back to Beulah*, by W.O. Mitchell: Victor Knight as Dr. Wilson, and Diane Dewey as Agnes (below).



## *The Trial of the Rosenbergs*: Case Overwhelms Bronfman

Written, directed and staged by local actors, *The Trial of the Rosenbergs* opened March 18 at the Saidye Bronfman Centre, and will run through April 16.

*The Trial of the Rosenbergs* focuses on the infamous espionage trial of Julius and Ethel Rosenberg in 1951. Accused by Ethel's brother David Greenglass of heading a Soviet spy ring, the couple was condemned to the electric chair in proceedings which attracted world-wide attention. It is still a subject of great debate whether they were justly sentenced or victims of political hysteria.

The first two acts, set in a New York District Court, depict the trial itself. David Greenglass and his wife are called by the government to give their damning testimony — a tale of spies, atomic secrets, and denying all. The government attempts to connect them with the Communist Party, proving their guilt by association. The Rosenbergs attempt to frus-

trate this manoeuvre by pleading absurdly the Fifth Amendment, and are condemned to death.

Both facts suffer from a variety of serious flaws, foremost of these, the script. At times stilted and awkward, the dialogue made it difficult for the players to deliver their lines in a convincing, natural manner. In addition, there is just too much random material thrown in. The courtroom testimony seems unending as the viewer looks for the focal point which never appears. The sheer volume of material connected with the lengthy trial has overwhelmed playwright Peter Madden, and the result is a confusing series of exchanges between the trial participants.

The acting too was thrown off-balance by the dialogue. Myron Natwick, as the presiding judge, was bland and non-committal in what should have been a pivotal dramatic role. Both Christine Moynihan, as

Ethel Rosenberg, and Daniel Landau, as Julius, were unsure of their characterizations (although Landau's accent held together a bit longer than his wife's). Stan Lesk and Marjorie Pauch as the Greenglasses, were very weak in their parts, stumbling over lines and completely losing the Brooklyn dialect. In addition, the cast seemed hampered by a singularly unconvincing courtroom set.

In the last act, by far the most ambitious, the stage becomes two cells at Sing-Sing, where the Rosenbergs were kept after conviction. As they face a series of denied court and clemency appeals, the condemned husband and wife read their letters aloud to one another.

The entire device was, first of all, drawn out far too long. The audience has no need of a blow-by-blow account of legal infighting to ascertain the

continued on page eleven...

## *Back to Beulah*:

# The Patient Switch

by Pam Cheers

How would you feel walking into a room with three mentally disturbed women and sharing their lives for a couple of hours? This moving and rather agonizing, but thoroughly worthwhile experience is virtually what happens when you go to see W.O. Mitchell's play *Back to Beulah* at the Centaur Theatre.

The three women, Harriet (Helen Hughes), Betty (Clare Coulter), and Agnes (Diane Dewey), share an apartment in a half-way house set up to help them and other patients like them get back in touch with the outside world. Their psychiatrist, Dr. Anders, lives upstairs and is supposed to keep an eye on them but is too wrapped up in her clinical

ways to really give them much consideration or understanding. The frustration and humiliation that arises from this unbalanced relationship culminates in a reversal of roles in which the doctor is "kidnapped" by the three patients and subjected to the same sort of treatment that they have had to endure. The power struggle that ensues comes to a rather surprising resolution at the end of the play.

Mitchell's treatment of the sensitive subject of sanity and insanity takes the audience through a full range of emotional responses to what is happening on stage — pity, fear, mirth, horror — and urges them to ponder and

question their preconceptions and definitions of the issues at hand. The work lingers in one's mind, popping up every so often with a new question or aspect to be mulled over.

As usual, Centaur Theatre presents a highly polished production for their viewing audience. Each of the skilled actresses gives a powerful performance, in which she brings her character startlingly and memorably to life. The set, outstanding in its ingenuity, manages to capture several perspectives of the house at once, as well as having a "lived in" atmosphere about it. Altogether, *Back to Beulah* is an exceptional work not to be missed.



# Fate Grants A Reprieve

by Michael Cameron

"Literary magazines come and go / Trying to survive financial blows." Or something like that. Anyway, we see the rise and fall of so many fine (and not-so-fine) small journals devoted to the arts every year, that we begin to wonder where they come from and who submits to them. This seems to indicate that a lot more worthwhile literary and critical material exists than can be published, and that there is a need for funds to support these activities. But since this is rarely the case (available funds, that is), the mags usually disappear until revitalized in other forms by optimistic editors. The continued reappearance of new magazines is a heartening sign, and maybe the struggle to keep these ventures going gives them some of their vitality.

*Atropos* is a new literary magazine partly funded by the McGill ASUS and their faith in the endeavour has paid off. Published by the Vehicule Press, *Atropos* (at least the first issue) is a splendid contribution to local literature in English. Edited by James Campbell and Zsolt S. Alapi, the magazine includes poetry by such U.S. big guns as

Robert Creeley, Denise Levertov, Robert Kelly, and Anne Waldman, and fiction by David McFadden (better known as a poet: the selection here is really a prose poem) and the unsinkable Opal L. Nations. George Woodcock has also contributed an essay on Simone Weil, and there is a judicious selection of relative unknowns to balance the more recognized contributors. In fact, the editors have done a fine job of balancing quality work by established writers and equally good work by local and less known artists.

George Woodcock's short recap essay on the life and work of Simone Weil, the French social philosopher and religious thinker who starved herself to death for moral reasons in 1943 at the age of 34, surpasses some of Malcolm Muggeridge's similar essays on the same author. Woodcock is objective, to-the-point, and directly confronts the central paradox of Weil's achievement, while Muggeridge is simply too hagiographic.

Michael Carlson's poems (which follow) are finely crafted and similar to good work he has published in local magazines. The interview with Robert Cree-

ley is well conducted by the editors and show that they have done their homework on Creeley himself and his early relationship to Charles Olson's poetics.

The interview with Opal Nations, the British absurdist writer (or something like that) is interesting even if you're not familiar with Nations' work, and some of it follows the interview to give you a sampling. It is unique in its zany and ironic view of literature, not to mention the cosmos, Lot's wife, french fries, and assorted other topics.

I've left out some fine lesser-known writers here, since space precludes mentioning everybody included in *Atropos*. Suffice it to say that most of their work is comparable in quality to the "official" writers here, and the level of quality is surprisingly uniform. One exception applies here, however: these are the poems of Jack Hannan. Hannan has had two poems published in *Atropos* and (in this reviewer's opinion) they are some of the finest poems to be published around here in quite a while, not to mention the best in the magazine. "A Poem for the Coming Surface", a long meditation on



time, employs surreal and hermetic imagery in an amazingly well-sustained technique that is similar to John Ashbery's recent work. It has the rare quality of what Harold Bloom calls "keeping most of it back", while still managing to be suggestive and intense. "There is a Piano", Hannan's second poem, is equally understated but more lyrical; if it is about anything (and theme and content are less important in these poems than suggestiveness and nuance), it is about disorder of the kind experienced by Georg Trakl, the German Expressionist poet (1887-1914).

Hannan's work must be something of a marvel, if the rest of it can equal these two poems. It is mature, inventive, and very quiet, almost as if written after all the adolescent shriekings of less controlled poets have been left behind, even transcended. In many ways, it is mystical poetry, while still being rooted in the here and now.

In fact, this is the type of

work that most editors of small magazines should dream of publishing, and *Atropos* is lucky to do so indeed.

Don't be scared off by the rather formal cover format of *Atropos* (it looks like a philosophy quarterly) and the slightly pompous editorial note at the beginning. This book's cover contains a lot of interesting things inside both for literary lovers, scholars, and the general public. In Greek mythology, *Atropos* is the third of the Fates, the one that snips everybody's cord of life. Let's hope that the editors' selection of this title for their journal is ironic, and that *Atropos*-the-magazine is granted the long lifespan that it deserves.

[*Atropos* will be published biannually by *Atropos Publishing, Enrg.* It costs \$2.50 and the Spring 1978 issue is available at The Word Bookstore, The Mansfield Book Mart, and in the McGill Bookstore, as well as other outlets around Montreal.]

## Lightweight Liberation

by Harvard D. Kader

Another motion picture detailing the trials and tribulations of womanhood graces the screen in Paul Mazursky's *An Unmarried Woman*. This time around we get more realism than *Goodbye, Mr. Tombs* and less soap than in *Turning Point*. The primary focus of the film is the abandoned, emotion-filled female. It seems women these days are all tinderboxes of conflicting views and masochistic tendencies, at least in the movies, anyway.

The hackneyed plot revolves around the entertaining wit of outgoing Erica (Jill Clayburgh). She works, she plays, mostly with her oversexed stockbroker husband Martin (Michael Murphy), and she wastes time with her 'club' of pill-popping friends. When Martin erupts in tears and attempts to reconcile his love for his wife with his need to leave her for a mistress he met at the shirt counter in Bloomingdale's, the story is set and ready to roll. The formerly perfect marriage hits the skids much like Bergman's couple in *Scenes from a Marriage*. Erica's well-ordered life of two fucks a week, vacations by the seashore and daily jogging dissolves into a confused array of loneliness, despera-



tion and self-destruction.

Erica, with the help of a woman therapist, resolves her difficulties and emerges as the modern uninhibited woman. With Saul (Allan Bates), an artist, she finds fulfillment, and companionship far superior to her husband's self-centred love. When Martin's mistress leaves him, and he wants to return to her, Erica swiftly blurts out a solid "No!", without thinking twice.

The contrast between Martin and Saul is effectively portrayed by having both of them step in dog shit on the streets of New York. Martin, the restless anxious husband stomps and swears and denounces the city he lives in. When Saul steps in similar things, he ponders the poetic significance of such an act and turns the occasion into an opportunity to seduce his new-found love.

The movie is set in the streets of New York, with many scenes filmed in the Rockefeller Centre skating rink, Greenwich Village and Chinatown. We are shown a tree-lined hustle-bustle city filled with artists, well-decorated apartments, and minstrels in the streets. (New

York, it seems, has enough problems without films pointing them out.)

In any case, the plot courses along with the growing entanglement of the new couple. As summer approaches, Saul wants Erica to spend a few months in Vermont with him. Not willing to become dependent on another man so soon after her breakup, she refuses. Desire for self-gratification and self-worth are the essential driving forces behind the new Erica.

In Erica's case, the terror of divorce has led to an overall improved state for this lucky lady. But divorce is usually not as sweet as it is pictured by Mazursky, and women just don't happen to find a new mate so easily in real life.

Feminists will undoubtedly support this film, for it stresses the need for independence and self-worth. No longer, Mazursky implies, should women be mere appendages to their men, they should make their own choices about their own lives. However, the situations are not realistic, nor is the usually radiant Ms. Clayburgh Sally Average, making the message of the film too slick to hold water.

## Caribbean Cultural Events

Next Tuesday through Saturday (March 28 to April 1) the International Students' Association will be sponsoring a Caribbean cultural week.

On Tuesday, from 11 am to 4 pm, there will be a display of Caribbean posters, food and arts and crafts in Room 107-108 of the Union. And at 7 pm Roy States, noted black historian, will speak in B15 of the Union.

A display of tourist films, brochures, and slides principally of the East Caribbean will take place on Wednesday, March 29, in Room 107-108, and at 7 pm, in Gertrude's, a live band, *Shades of Joy*, will be featured.

On Thursday, the exhibition of tourist films, brochures and slides will be repeated from 11 am to 4 pm, and at 7 and 9 pm, the film *The Harder They Come* will be shown in Leacock 26.

The Jamaican film, starring Jimmy Cliff, details the rise and fall of a reggae singer as he tries to hit the big times. Admission to the movie is 75 cents.

On Friday, from 11 am to 2 pm the tourist films will be shown, in Rm 107-108, and at 8:30 a Cultural Variety Show

will be held in Moyse Hall of the Arts Building.

Included in the programme are a folk jazz ballet, and two choirs — one composed of McGill students and the other of young people from the Cote de Neiges Black Community Association. Both choirs are directed by Wendy Davidson and will sing Caribbean folk pieces.

There will also be a solo performance of a dramatic excerpt from *Cry the Beloved Country*, Alan Paton's novel on South Africa, poetry readings, and a solo dance performance by guest artist Daile King of the Black Theatre Workshop.

The variety programme is being co-ordinated by Dr. Clarence Bain, artistic director of the Black Theatre Workshop, who said, "We hope to have the best programme possible. There has been lots of work from individuals to make it an overall very entertaining evening." Admission to the talent show is \$1.50.

The week's activities will conclude on Saturday April 1st, with a dance running from 9 pm to 2 am to be held in the Union Cafeteria. Admission is \$2.00.



# Daily Classified

These ads may be placed in the advertising office at the University Centre from 9 am to 5 pm. Ads received by noon appear the following day. Rates, 3 consecutive insertions: non-profit-making activities & individual students' announcements — \$3.00, maximum 20 words, 15 cents per extra word; all other — \$6.00, maximum 20 words, 30 cents per extra word (even if sponsored by non-profit-making organizations).

## PERSONAL

Problem? Feel you need to rap with a rabbi? Call Israel Hausman. 341-3580.

Peter, without you life would be the pits. Your Fans.

Donkey roast? English students do you know what this word means? I'd love to know. Leave answer at Daily office for Henry.

Happy Birthday Greenzagoon! You're legal

at last. Best wishes from Marie Claire Jellybean.

## LOST

Missing: 10 speed Raleigh, gold in colour. Taken from behind the Bronfman building last Wednesday night. Reward offered for return of bike or information leading to its return. Call John 849-7849.

## JOB

Camp Maromac requires counsellors, in-

structors for swimming, waterskiing, canoeing, tennis, P.E., Arts & Crafts, Nurse (R.N.), kitchen aides. Salary and room and board. Call 487-5177.

**SUMMER CAMP JOBS:** nurse (final yr. student), head canoeist, head arts & crafts, jr. unit head, male bunk counsellor. Ripstein's Camp 481-1875.

## FOR SALE

Major Chinese Ivory hand carvings from famous Chinese artist. Good price but no triflers or bargaining. (Prices start at \$180). Phone 849-2872 for information (after 7 pm).

Furniture for sale cheap!! Large oak desk, armchairs, couch, chest of drawers, hide-a-bed, tables, etc. Must be sold. 844-9228.

Admiral B-W19" TV. Contact Tom at 392-4752 or 843-3281 after 6 pm.

Kawasaki 1975, 75cc. Road or trail. Lady driver for only one season. Like new. Accessories included. Please call Annie. 332-0392.

Grandfather's full-length fur-lined overcoat, superwarm, approx. size 40, \$20. Also men's hockey skates size 11½. Good condition. \$12. 843-4377 after 6 weekdays.

## TYPING

Typing: Papers typed with lightning speed and perfect accuracy. Tel: 843-8662.

Typing pick-up and delivery at McGill. Call Sue 697-0714 or Andrea 695-9837.

Multilingual typing. Automatic typewriter. Call Theresa. Evenings and weekends at 845-4884.

## ENTERTAINMENT

Titlers. L26. March 31. 8 pm.

Starlight Mobile Disco. Specialty: Graduations, weddings and birthdays. Professional DJ at your service. For early reservations call Lou at 389-5518.

## MISCELLANEOUS

Steven Mayoff's new book, With My One Free Hand, is now available in most downtown bookshops.

Wanted: a home for two cats during the summer. Expenses paid. Phone Peter or George 288-3074, 3566 Hutchison No. 4.

## HOUSING

Girl wanted to share 5½ on Cote-des-Neiges. Home atmosphere \$100 everything included. Available immediately. Call 738-8359.

Sublet, May-September. Sunny, clean 1½ with big beautiful bathroom. Furnished. Perfect location on Durocher. 286-9183.

Sublet immediately. Large 1½ in modern highrise on 11th floor. Only 1 block from McGill. \$165. Phone 844-9228. Anytime.

Sublet: Modern, sunny, quiet 3½ with balcony and view of the mountain. Sherbrooke at Jeanne Mance. April 1 - Aug. 31. All utilities paid. Lease renewable. Rooftop pool, sauna, laundry, grocery store, bank, hairdresser. Rent specially reduced to \$190. Call 288-1940 6 pm - midnight.

Clean rooms. Furnished with Kitchenette. Available immediately. 521 Prince Arthur \$89-\$130 per month. Weekly rates available. 481-2209.

Weekly-monthly. Available till May 1st. Hampstead. Fully equipped and nicely furnished lower duplex. 7 rooms. 2

bathrooms. Garage. Bargain. \$475 month. 481-2209.

Sublet: Huge sunny 7½. May 1, option to renew, across from gym. 2 complete bathrooms. \$336. 284-8788, best after 7.

Sunny, modern 3½ to sublet May 1 - Aug. 1. Milton and Lorne. Sauna, pool and laundry. Option to renew. \$245. 288-0320.

Sublet, May 1st - Sept. 1st. 5½, 3 large bedrooms, some furniture, near McGill. \$275. negotiable. Call 286-9527.

Sublet: Sunny 3½, furnished, ½ block from McGill. \$189 month May-Sept. 288-2660. Option to renew.

continued on page 9

## Caribbean Students Society Cultural Week

- Tue. Mar. 28: Poster displays, Arts & Crafts, Sampling of Native Foods  
11 am - 4 pm in Union 107-108  
Speaker — Historian Roy States  
7 pm in Union 107-108
- Wed. Mar. 29: Tourist films, Brochures, Slides  
11 am - 4 pm in Union 107-108  
CARIBBEAN PUB NITE, featuring a live band  
Also, Caribbean snacks — Rotis & Patties  
All starts at 7 pm in Gertrude's.
- Thur. Mar. 30: Tourist films, Brochures, Slides  
11 am - 4 pm in Union 107-108  
FILM — "THE HARDER THEY COME"  
7 & 9 pm in Leacock 26, 75 cents
- Fri. Mar. 31: Tourist films  
11 am - 2 pm in Union 107-108  
CULTURAL VARIETY SHOW  
8:30 pm, Moyse Hall, Arts Bldg.  
\$1.50
- Sat. Apr. 1: GALA DANCE  
Union Cafeteria, 9 pm - 2 am  
\$2.00

Tickets for Cultural Show available at Sadie's Tabagie, Union 107 & Union B15.

## McGILL BIOLOGY STUDENTS UNION ELECTIONS

Nominations for the positions of President, Vice President (Internal), Vice President (External), and Secretary-Treasurer are now open. The nomination forms should bear the format "We the undersigned nominate \_\_\_\_\_ for the position of \_\_\_\_\_ of the McGill Biology Students' Union for the year 1978-79" and bear the signatures and I.D. numbers of twenty students who are taking at least one Biology course. The nominee shall be a Biology student and sign the form with his/her name, I.D. number, address and telephone number. The completed form should be returned to the M.B.S.U. office, W2/4 in the Stewart Biology Building, no later than March 28. **NOMINATIONS CLOSE MARCH 28. ELECTIONS WILL BE HELD ON APRIL 5.**

C. Harvey,  
Chief Returning Officer

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8:30 a.m. to 7 p.m.

McGill Film Society Presents:  
March 23

# ULYSSES

7:30 & 9:30 FDA 75 cents



## Canadian Rock, Southern Style

In the Groove:

## New Avenue for Br

David Bradstreet—Dreaming in Colour (A&M)

Unlike his premier album, simply entitled *David Bradstreet*, this follow-up disc *Dreaming in Colour* abandons tightly compressed arrangements and distinct restraint, and in its place unleashes the newfound confidence of an "emancipated folkie".

On the first side are many interesting tunes. "Thirty

Years" is a catchy throw-away-your-depression song, with a quick-paced piano back-up to Bradstreet's precise vocals. "Sticks and Stones" is a contemplative comment on the jealous few "who'll trick you with the traps they laid / Or blind you with the bribes they paid". On this song it seems that Bradstreet's personal experience with backstabbers and groupie-gravy-train riders is

photo: Meg T. Blank



Mat Minglewood, lead singer of the group *Minglewood*.

What contemporary Canadian music lacks in national perspective, it amends with regional enthusiasm. Last weekend, *El Casino* and *CHOM-FM* hosted the Maritimes band *Minglewood*. Down-home boys, all five, they attracted a crowd of misplaced Cape Bretoners and unsuspectingly pleased "local colour".

Despite geographic inconsistencies, this hard rock-blues group must be paralleled to the Southern metal

bands in appearance, attitude, material and method. Matt Minglewood, lead singer and organizer of the group, struts onto the stage sporting fringed leather, glances at the house, cues the band, and proceeds to rape the tender lyrics of an old blues number. *Minglewood* is painful. *Minglewood* is brash and loud, primitive, "real". *Minglewood* is what is professionally labeled "raw".

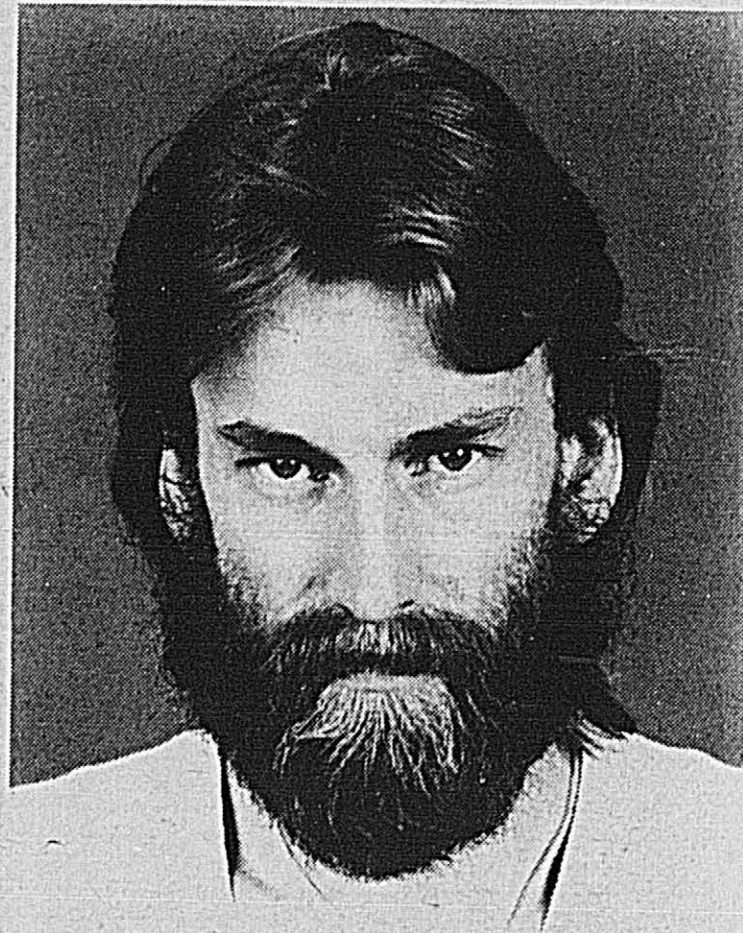
Bobby Woods, percussion; Terry Edmunds, lead guitar; Enver Sampson, harmonica;

Donnie Hann, bass, violin, constitute the band half of *Minglewood* band. Matt pulled the group together two years ago, after his split with long-time musical compatriote, Sam Moon.

The band has one album to their credit. Self-produced, it is a collection of original tunes: "Door to Door Salesman", "Dan Willie", "East Coast Blues", "Cadillac" (currently receiving FM air time), that smell of Southern U.S. influence. Skillful bass and drums heavily underscore the raucous keyboard or lead sequences while, amid all this pulsating, Enver blows and draws his harp in haunting persistence.

In addition to the album, the group recently completed a four month tour across Canada. Their reception was more than favourable; it was encouraging. This is completely understandable in light of the power of *Minglewood's* live performances. The stage seems to cower under these musicians.

Although Terry and Enver are relatively new to the entertainment circuit, the band exudes experience and seems entirely at home under the glaring lights and amid the savage applause. It is apparent that they anticipate future successes, but it is "fate" that holds them in good graces and they refuse to underestimate its strength. Sings a down-and-out-too-long-on-the-road Matt, "Tell ya baby, just what's down the line..."



### All That Jazz:

## Pass Freed Guitar

by Stephen MacDougall

Modern Jazz (and rock, as well) owes a great deal to Charlie Christian. Indeed, it is not an exaggeration to say that he was perhaps the most important founder of modern jazz, setting its foundations deeply into swing. Christian played the electric guitar with the Benny Goodman Orchestra from 1939 until his death in 1942. He was responsible for the emancipation of the guitar from its stagnation and in these two years revolutionized the art of jazz-guitar playing. His incredible virtuosity was unparalleled, as was his improvisational style. Charlie's phrasing closely approached that of a saxophone player — fluid riffs and new melodic lines creating the tension/relaxation ever-present in his music. His is a style and sound that has influenced all jazz guitarists in one way or another. Among the many well-known followers of the Christian style are Barney Kessel, Les Paul, Jim Hall,

Herb Ellis, George Benson, — and Joe Pass.

Unlike the stereotypical rocker, a fine jazz guitarist attempts to hold interest by manipulating the given notes, chords and rhythms during his solos, while at the same time injecting his personality and the feel of the number into his phrases. Joe Pass is the prime example of such a player. Inspired by the late Charlie Christian, he boasts an improvisational style and technical excellence perhaps unequalled in guitar history.

Born Joseph Passalacqua in 1929, Joe received his first instrument when nine years old. His father was a steelworker and hoping to spare his son the same fate, he strictly enforced a six hour per day practice routine and forced Joe to play tunes from the radio by ear. Joe hated the strict regimen and rebelled while his father was in hospital. Later, he returned to the guitar of his own volition.

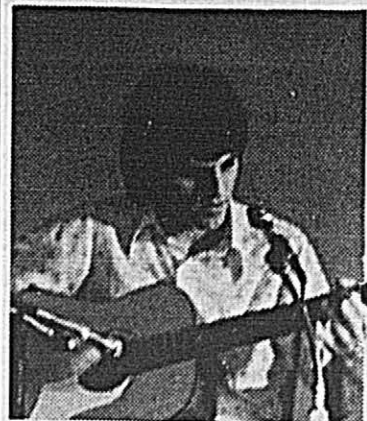


Between the ages of fourteen and twenty, Joe had good times, touring with big bands, ending up in the midst of the New York jazz scene, and jamming with such musicians as Dizzy Gillespie, Art Tatum, and Charlie Parker. It didn't last long, however, for Joe started shooting heroin. He spent the next twelve years "in darkness", half of them in prison. In 1960 he entered a drug rehabilitation program, walked out clean, and began again.

Since that time Joe Pass has worked as a much-in-demand studio guitarist. He joined Pablo Records in 1973 where he has produced many classic jazz albums, among them a Grammy Award winner *The Trio* with Oscar Peterson and Neils Pedersen. It is especially interesting to note that many of the cuts on his solo albums were recorded in one take.

Joe Pass' playing is truly special. He uses his technical genius in conjunction with his wonderful sense of rhythm. A particular favorite is *Portraits of Duke Ellington*, an album he recorded for Pablo, with the untouchable Ray Brown on bass and Bobby Durham on drums. It's a wondrously warm album, full of the kind of swing that only Pass / Brown can create. Just listen to "In a Mellowtone" and "In a Sentimental Mood". Both abound with that rich melodic jazz sound — that aura. The interface between bass and guitar is finely wrought, a sensitive balance, each playing off of the phrases of the other. It makes for uncannily fine music, some continued page eleven...

## Noon Music



Introducing a new way to sing for your supper—Royal Victoria College is sponsoring a showcase for student talent at noon on Wednesdays and Thursdays for the next few weeks. Tom Kovacs and Gordon Bentley, fresh from successful appearances in the *Red and White Revue* earlier this month, and will provide a variety of musical entertainment to liven up the lunch hour. Anyone who is interested in performing can contact Ms. Elizabeth Ross at 932-4553 during office hours.

photo: Jody Harwood



## Bradstreet

etched in cement. The title cut follows, starting off with a slow folk melody which climaxes with an energetic finale. On a song of this type, the musical styles of Bradstreet and Bruce Cockburn overlap.

The second side includes "Cards", which relates to the listeners the "mumbling and stumbling" self-consciousness of new love and "Keep Your Luck Alive", a tune in the "Me and Bobby McGee" vein, which depicts the adventures of Buddy and Lucky Lucy as they strum down Highway 65. Many songs are autobiographical in subject matter and add a personal touch to the album.

Originally from England, David Bradstreet grew up in London, Ontario, and became interested in music only at the age of 18, when he bought his first guitar. Soon after, he toured the coffeehouse circuit and developed a strong cult following. This latest elpee should widen the appeal of a Canadian artist, who, like many others, is finally receiving his just due.

### BTO- Street Action (Mercury)

Will BTO survive now that mentor Randy Bachman has departed to pursue a solo career? Will former April Wine member (Isn't everybody?) Jim Clench fill the void adequately? The answers to these and many other questions will be revealed in future LP's of the seemingly never-ending saga of Bachman Turner Overkill.

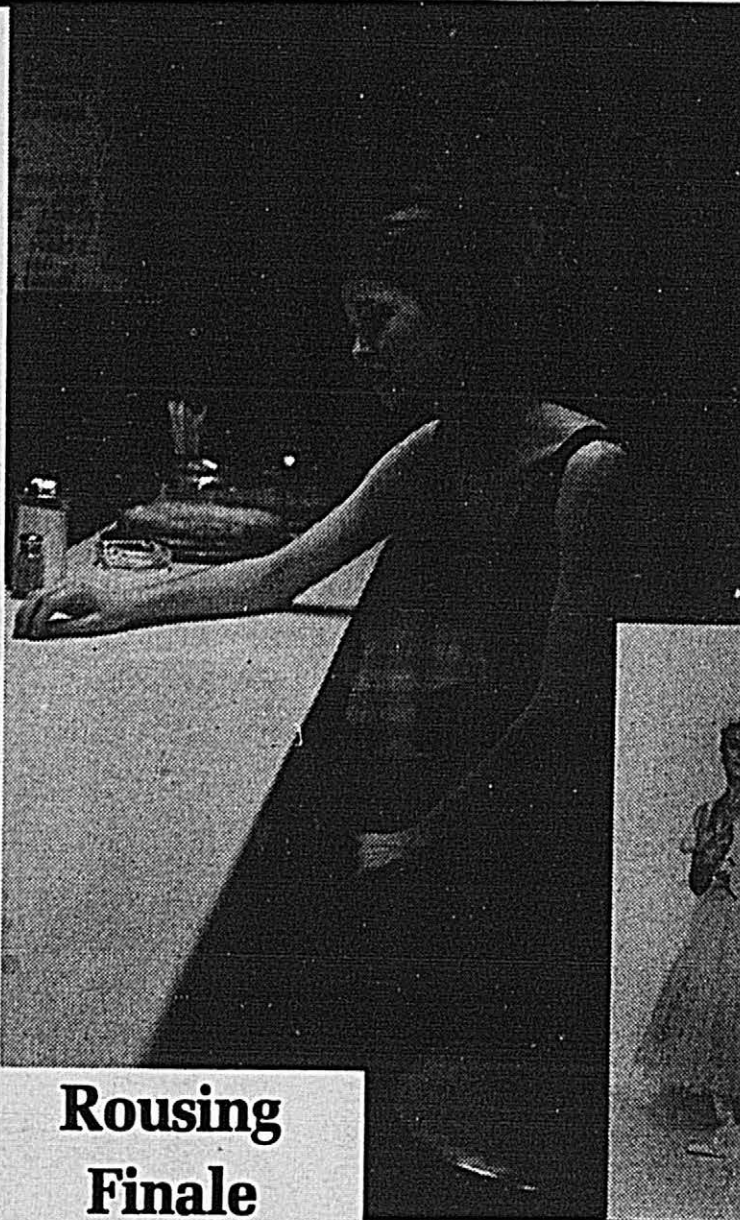
At first glance it appears that the group would be unable to stay afloat without the elder Bachman, but then, **Street Action** is not much worse than the previous **Free-ways**, a major disaster. This is the eighth album of BTO fun and frolic, and quite frankly, it's all been done before. Their ideas are still sadly juvenile, reflecting the traumas of pubescent love ("I'm in Love") and surviving in the big city (the title cut, "Madison Avenue") and they refuse to improve themselves musically by consistently remaining in the limited horizons of three chord oblivion.

Fred Turner, long time residing in Bachman's shadow, has emerged as the group's unquestionable leader. If there ever was a case of musical influence this is it. Not only are their musical and lyrical writing styles painfully similar but Turner's voice also has the same falling-off-a-bridge qualities as Bachman's.

The LP in general could not have involved much thought, which only reinforces the old adage, "Success is one percent inspiration, 99 percent perspiration".

The meaty-mouthed masses will eat it up.

photo: Henry de Cuyper Cadmus



## Rousing Finale

by Joan Yanofsky

The third and final series of performances in celebration of **Les Grands Ballets Canadiens'** 20th anniversary took place this weekend at Place des Arts. The company, it seemed to me, almost as if to make up for last weekend's ill-fated "Giselle", performed splendidly this time in five short, well-contrasted works.

The evening started with George Balanchine's "Concerto Barocco", set to Bach's Concerto in D minor for two violins. "Concerto Barocco" is dance for the sake of dance, a ballet without a story or moral. More specifically, it is a disciplined yet highly innovative visual representation of the Baroque score, and it was danced with aplomb by the three soloists (Jerilyn Dana, Sylvie Kinal-Chevalier and David LeHay) and the eight corps members.

Maurice Béjart's "The Firebird", which followed "Concerto Barocco", is based only marginally upon the original version choreographed by Fokine. Stravinsky's music has been retained, but the Russian legend of a magical firebird who helps to free a captive princess, has been ignored. Instead, Béjart's firebird is born amongst a group of partisans, and he inspires them to better their lot through revolution.

When the firebird later dies, only to be reborn from the ashes, like the mythical bird, the phoenix, the moral of the

ballet becomes apparent—the revolutionary spirit can never be killed.

The Béjart interpretation is more than an imaginative creation based on an already existing ballet. It is a landmark, as awesome in dramatic and choreographic scope as the original "Firebird". Guest artist Lawrence Rhodes (as the Firebird), with the members of the company, gave an inspired performance of an inspiring work.

"After Eden", by John Butler, depicts the grief, shame and despair of Adam and Eve after their expulsion from the Garden of Eden. Jerilyn Dana and Alexandre Belin danced very expressively in this starkly effective ballet.

"Pas de Quatre" by Anton Dolin is a recreation of the 1845 Pas de Quatre for the 4 celebrated ballerinas of the day—Marie Taglioni, Lucille Grahn, Fannie Cerrito and Carlotta Grisi. Dolin reconstructed the ballet from two lithographs, a critique in the *London Illustrated News*, and the piano score found in the British Museum, and he has beautifully captured an era of utter charm, grace and gentility in ballet. The work is not without its (intentional) moments of humour. The four ballerinas were great rivals, yet on stage they take pains to be thoroughly polite to one another. Not surprisingly, these courteous gestures

## Dancing on Thin Ice

by Joan Yanofsky

For a Canadian to become successful in his own country usually means having been received favourably elsewhere. Lamentable, but true.

The five year old Montreal troupe, **Les Ballets Jazz**, has toured Mexico, the Caribbean, Europe and the eastern United States, including New York City, and has been critically acclaimed in all of these places. Just for the record, they also have an enthusiastic following right here in Canada.

Does all this mean success? Well, not financial

success. Director Genevieve Salbaing said yesterday that the company has a deficit of \$90,000 and may be forced to close down in two weeks unless \$50,000 is somehow raised. The federal government has refused to contribute anything, making the pompously absurd claim that jazz dancing is not a serious art form. The Quebec Government gives the company \$30,000 yearly and more money is brought in by ticket sales, and from the company's school. But this is not enough.

continued on page eight...



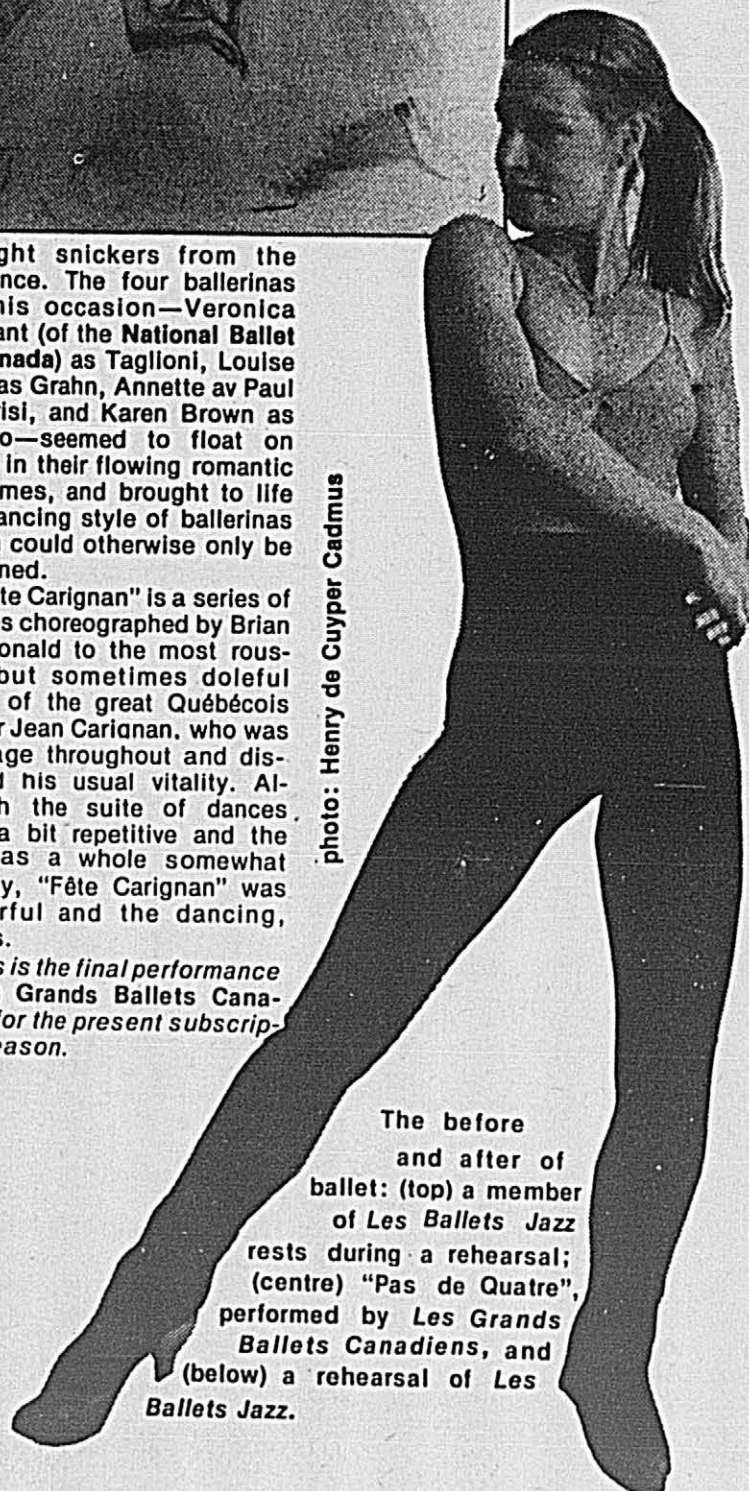
photo: Henry de Cuyper Cadmus

brought snickers from the audience. The four ballerinas on this occasion—Veronica Tennant (of the **National Ballet of Canada**) as Taglioni, Louise Doré as Grahn, Annette av Paul as Grisi, and Karen Brown as Cerrito—seemed to float on stage in their flowing romantic costumes, and brought to life the dancing style of ballerinas which could otherwise only be imagined.

"Fête Carignan" is a series of dances choreographed by Brian MacDonald to the most rousing, but sometimes doleful tunes of the great Québécois fiddler Jean Carignan, who was on stage throughout and displayed his usual vitality. Although the suite of dances were a bit repetitive and the work as a whole somewhat lengthy, "Fête Carignan" was colourful and the dancing, joyous.

[This is the final performance of **Les Grands Ballets Canadiens** for the present subscription season.

The before and after of ballet: (top) a member of **Les Ballets Jazz** rests during a rehearsal; (centre) "Pas de Quatre", performed by **Les Grands Ballets Canadiens**, and (below) a rehearsal of **Les Ballets Jazz**.





# here, there, and anywhere

## FILM

**McGILL FILM SOCIETY** (3480 McTavish; 392-8934)

Today, Mar 23: *Ulysses*, directed by Joseph Strick. FDAA, 7pm and 9:30, admission 75 cents.

**CINEMA 5** (5560 Sherbrooke West; 489-5559) admission \$1.75

Today, Mar 23: 7:00 *Joseph Andrews* (1977 GB) d: Tony Richardson... 7:15 *Notorious* (1946 USA) d: Alfred Hitchcock... 9:15 *Looking for Mr Goodbar* (1977 USA) d: Richard Brooks... 9:45 *Medea* (1970 It / Ger / Fr) d: Pier Paolo Pasolini

Fri, Mar 24: 7:00 *Hester Street* (1975 USA) d: Joan Micklin Silver... 7:15 *Annie Hall* (1977 USA) d: Woody Allen... 9:15 *Edvard Munch* (1976 Norway) d: Peter Watkins... 9:45 *Looking for Mr. Goodbar*... 12:00 *Led Zeppelin-The Song Remains The Same* (1976 GB)

Sat, Mar 25: 7:00 *The Three Musketeers* (1973 USA and Panama) d: Richard Lester... 7:15 *Annie Hall*... 9:15 *Les Enfants du Paradis* (Children of Paradise) (1943-45 Fr) d: Marcel Carne... 9:45 *Looking for Mr. Goodbar*... 12:00 *Kentucky Fried Movie* (1977 USA) d: John Landis

Sun, Mar 26: 4:00 *Annie Hall*... 7:00 *Travels With My Aunt* (1972 GB) d: George Cukor... 7:15 *The Four Musketeers* (1974 GB) d: Richard Lester... 9:15 *New York, New York* (1977 USA)... 9:45 *Looking For Mr. Goodbar*.

Mon, Mar 27: 7:00 *New York, New York* (1977 USA) d: Martin Scorsese... 7:15 *A Boy And His Dog* (1974 USA) d: L.Q. Jones... 9:15 *Glant* (1956 USA) d: George Stevens... 9:45 *Looking For Mr. Goodbar*

Tues, Mar 28: 7:00 *The Apprenticeship Of Duddy Kravitz* (1973 Can) d: Ted Kotcheff... 7:15 *The Man Who Fell To Earth* (1976 USA) d: Nicholas Roeg... 9:15 *Day Of The Locust* (1975 USA) d: John Schlesinger... 9:45 *Looking For Mr. Goodbar*.

Wed, Mar 29: 7:00 *The Great Gatsby* (1974 USA) d: Jack Clayton... 7:15 *The Killing Of A Chinese Bookie* (1976 USA) d: John Cassavetes... 9:15 *Macbeth* (1971 GB) d: Roman Polanski... 9:45 *Looking For Mr. Goodbar*.

**SEVILLE FESTIVAL** (2155 Ste Catherine St West; 932-1139)

Today, Mar 23: 7:30 *Realm Of The Senses* (1977 Japan) d: Nagisa Oshima... 9:30 *City Lights* (1931 USA) d: Charles Chaplin

Fri, Mar 24: 7:00 *Choirboys* (1977 USA) d: Robert Aldrich... 9:30 *Last Tango In Paris* (1973 Fr / It) d: Bernardo Bertolucci... 12:00 *Realm Of The Senses*

Sun, Mar 26: 5:00 *Jesus Christ Superstar* (1973 USA) d: Norman Jewison... 7:15 *Gone With The Wind*

Mon, Mar 27: *The Memory of Justice Part I and Part II* d: Marcel Ophuls. Admission \$2.50

Tues, Mar 28: Same as Mon, Mar 27.

Wed, Mar 29: 7:30 *The Gold Rush* (1925 USA) d: Charles Chaplin... 9:30 *New York, New York*.

**CONSERVATOIRE D'ART CINEMATOGRAPHIQUE** (1455 de Maisonneuve Blvd; 879-4349)

Today, Mar 23: 7:00 *Pantomimes. Dutchman* (1967 USA) d: Anthony Harvey... 9:00 *Ber-enice* d: Jean Kerchbrom

Fri, Mar 24: 7:00 *Bus Stop* (1956 USA) d: Joshua Logan... 9:00 *Hedda* (1975 GB) d: Trevor Nunn

Sat, Mar 25: 7:00 *Othello* (1965 GB) d: Stuart Burge... 9:00 *Marat Sade* (1966 GB) d: Peter Brook.

Sun, Mar 26: 7:00 *Toys In The Attic* (1963 USA) d: George Roy Hill... 9:00 *A Midsummer night's Dream* (1935 USA) d: M. Reinhardt and W.M. Dieterle.

## MUSIC

**PLACE des ARTS** (Salle Wilfrid-Pelletier)

Mar, 27: *Recital Dietsch Fischer-Dieskau*, baritone-Jorg Demus piano. Tickets \$4,\$5,\$7, \$8,\$9. 8:30 pm.

**CAFE CAMPUS** (3315 Queen Mary Road)

Mar 27, 28: *Charlie*. admission \$4.50

**YELLOW DOOR COFFEE HOUSE** (3625 Aylmer; 392-4947)

Mar 23-25: *Bill Staines*  
Mar 27-29: *Maggie Muggins*.  
**GOLEM COFFEE HOUSE** (3460 Stanley; 845-9171)

Mar 25: *Sneezy Waters*  
**RISING SUN** (286 Ste Catherine St West; 861-0657, 486-9889)

Mar 21-26: *Eddie Shaw and The Howling Wolf Band-blues*.  
**PLACE DES ARTS** (Salle Wilfrid-Pelletier)

Mar 28 and 29: *L'Orchestre symphonique de Montréal* presents *Les Grands Concerts*, conducted by Franz-Paul Decker, performing Britten's opus 31 and Liszt's *Symphonie Faust*, opus 103. 8:30; tickets \$3, \$3.50, \$7 and \$9.

## ART

**OPTICA GALLERY** (451 St. François-Xavier; 288-2419)

To April 7: *San Francisco Associates Five Photographers*. And *Two Sides To Every Story*, a film by Michael Snow, Mar 27, between 11 am and 9 pm; Mar 28 between 10:30 am and 4:30.

**MONTREAL MUSEUM OF FINE ARTS** (3400 avenue du Musée; 285-1600) presents at the Centre Culturel de Vaudreuil

To Apr 21: *Sculptures by Yves Trudeau*, featuring the mobility and flexibility of the module.

To Apr 30: *Monique Char-*

*bonneau* - graphic art.

**VISUAL ARTS CENTRE** (350 Victoria Ave; 488-9559)

Through March 25: *Easter Parade*, ceramics and drawings by Paul Mahieu.

**MCCORD MUSEUM** (690 Sherbrooke St West; 392-4778)

Continuing through to June 1978: *Photographers on the Bay*. Open Wed. to Sun. 11 am to 5 pm.

**PLACE DES ARTS**—Entrance Hall at Salle Wilfrid-Pelletier.

To April 2: *The Flammarion*—PDA Art Exhibit presents works by Jean-Paul Lemieux. Open from 9 to 6 pm. Free.

**MONTREAL MUSEUM OF FINE ARTS** (3400 ave. du Musée; 285-1600)

to April 28: *Egypt After the Pharaohs: Coptic Textiles*.

## THEATRE

**SAIDYE BRONFMAN THEATRE** (5170 Côte Ste-Catherine; 739-7944)

*The Trial of the Rosenbergs*, by Peter Madden. To Apr 16; Sat to Thurs, 8:30, Sun 7:30. \$5 to \$6.50.

**CENTAUR THEATRE** (453 St. François-Xavier; 288-1229)

*Back to Beulah*, by W.O. Mitchell. To 9 Apr; 8:30 pm; \$5.50 and \$6.50.

**THEATRE DU NOUVEAU** \$7.

# Glass on Mountain

by Kerrie Harvey

There is a man in Montreal named Michael Perdiel, who lives at 1050 Mountain Street, on the third floor. He used to be an English major at Concordia, but he has since repented, and now he and his wife Ondina make beautiful stained glass windows, doors, birds, skyscrapers and whatever.

Montreal is a good city for stained glass. Many of the older families designed stained-glass panels for the front entrances of their homes, and the wealth of churches around town also provides another outlet for the art. One of the more well-known glassworkers, Louis Tiffany, left his own particular grace and design on the windows of the Ursuline and American Church, on Sherbrooke Street. Closer to home, another example of the artistry may be found in McGill's own Redpath Hall.

Before Michael Perdiel was a glassworker he was a student... "sort of. You might as well call it that as anything else". Struck by that all-too-familiar



photo: Henry de Cuyper Cadmus

for the beginning artisan. After working with Lubber for some time and learning the finer points of the craft, Perdiel recently opened his own shop on Mountain Street.

Perdiel says that he does a lot of repairs at

syndrome known as the "why-am-I-here?"s, he wandered into Theol Lubber's shop in Old Montreal.

Perdiel's interest luckily led to an apprenticeship with Lubber, a rare capture

## Ballet Jazz...

continued from page seven

Even if the company is not forced to shut down operations completely, it may be stilted in its growth, says Salbaing. It may not be able to afford to mount new productions. "And, after five years, we were just starting to get somewhere," she added sadly.

Meanwhile, the show must go on. Rehearsals are still in progress for the company's performances at Place des Arts from March 30 - April 2. Excerpts from three of the works in rehearsal show that the choreography is fresh and immensely appealing; the dancing, exuberant.

Try, if at all possible, to attend one of the performances. Tote bags, t-shirts and posters will be on sale in the lobby, and the money raised from the sale of these articles will help to reduce the company's deficit.

his shop, although he also works quite a bit for private individuals, who want a piece done for their homes, or as a special gift.

Stained glass is a luxury as well as an art, but at Michael Perdiel's it is a luxury surprisingly within reach. His rates are reasonable, considering the cost of materials and the time that it takes to meticulously handcraft a panel, circle design, jewel box, or silhouette. Often, someone will come to Perdiel with a design already drawn up or sometimes the pattern is created in the shop as part of Perdiel's commission on the work. The price varies, depending on the intricacy of the work involved, but for the most part the cost ranges somewhere between \$15.00 and \$40.00 per square foot of work.

The Perdiels also teach courses in stained glass creation and design. Both work on a student referral system and a private basis. Anyone interested in exploring the art in further detail can contact Michael Perdiel at 866-8045, or at 486-2932.



**Classified...**

continued from page 5

**Sublet:** Furnished 2½. Available May 1st. On Drummond above Sherbrooke. \$160 everything included. Lease renewable Sept. 1st. Call 286-9548.

**Sunny, spacious 2½ room apt.** 2 steps from McGill on Lorne. \$195/month. Sublet May 1 - Sept. 30. Option to renew. Call 288-1739 after 5 pm.

**Would like to share apt.** with medical student(s). If you don't have an apartment, we could find one together. Call 274-0462, Lucie.

**Going to Summer School?** Spacious, furnished 4½ available May 1. Excellent location 5 minutes from McGill. Call anytime. 288-0632.

**Furnished, downtown apt.** to sublet, 5½ for 1, 2, 3 or 4 months. Bright, sunny and roomy. 937-3013 anytime.

**Sublet:** 1½, quiet, next to University on Lorne, everything except electricity. Lease renewable, available May 1. Winter rent \$115, summer rent and term are negotiable. 845-1586 after 9.

**Sublet 1½ (1 May - 1 Sept)** Lorne. Furnished, carpeted, kitchenette, shower, sunlit, clean, porch, obliging super, \$160 month (utilities incl.) 286-8478.

**Sublet:** 3½, May 1st. Modern highrise. \$250 month. (Includes Pool, Sauna, Utilities). Corner Milton and Saint Urbain call evenings 288-2404.

**Sublet:** April or May 1. Quiet 4½ (\$173) at 3511 Aylmer. Call 288-0264 before 8:30 am or after 10 pm. Thanks.

**Cheap Cheap!** Spring is here! Rent part of an apartment May-Sept. Near McGill \$60 month. Call 845-4858.

**Sublet modern, sunny 3½.** Milton at Lorne. May 1 - Sept. 1. Lease renewable. Pool, sauna, laundry. \$240. 842-7483.

**Sublet 1 April.** Bright, beautiful 4½ Mount Royal St. Near Jeanne Mance Park (tennis courts). Heated, fridge, stove \$175. Eves. 845-7008.

**1½ to sublet.** May 1 - Aug. 31, option to renew. Downtown - Hutchison. Clean and carpeted. \$145 monthly. Call weekdays. 286-9485.

**Sublet:** Large, bright 4½ on Summerhill avenue, ten minutes from McGill. Available May 1, option to renew in September. \$240. 937-6814.

**Hello! Close, spacious, comfortable 3-4 bedroom apartment.** One block from Steiner's. May 1, May to May lease possible. Call 288-9077 evenings.

**Sublet:** 4½. May 1 - Sept. 1. Spacious. Very reasonable. Across Currie Gym. Lease renewable. Call 843-7388. After 5 pm or

anytime weekends.

**Duplex Cavendish NDG For Rent.** 6½ large bright rooms. Heated, equipped, balconies. Available May 1st. Near shopping and transportation. 488-6845.

**4½ furnished sublet,** 2 blocks from campus. May 1 - Sept. 1. Option to renew. Water, heat paid. Paying \$260. Asking \$195. 3567 Aylmer 2. 843-4384.

**Sublet:** 3½ furnished, across from La Cité, 3566 Hutchison 4, May 1 - Aug. 31. Option to renew lease. \$160. Peter or George 288-3074.

**Sublet:** Large 5½ on Prince Arthur. Spacious living room and big kitchen. Next door to La Cité and Steinberg's. May-Sept. with option to renew. 288-9321.

**Sublet:** sensuously situated 7½, facing

Currie Gym, negotiable, option to lease. 845-1910.

**Student wanted to share house.** Fully equipped kitchen, washer and dryer. Around \$65. 1310 Pine Ave. Phone 282-9304.

**Right across the street from campus.** 1½ with complete kitchen facilities. Available May through August. \$105 per month. Call Joe at 288-0624 any time or 392-8909 afternoons.

**Sublet 4½.** Available May 1st. Durocher near Milton. \$255 month. Call 845-7916.

**La Cité living \$150!** Share 3½ with one person. May 1 - Sept. 1. Air conditioned, health club, more. 282-8070.

**Durocher Sublet:** Spacious, high-ceilinged, two balconies. 6½ with a sunny kitchen. Available May 1, option renewable. \$350 call

Franklin 843-7001.

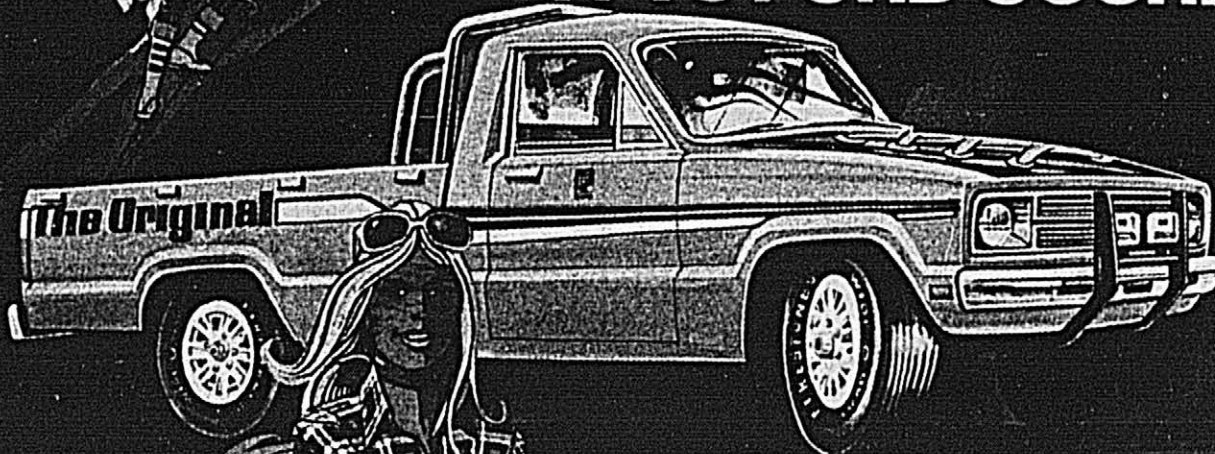
**Sublet.** Lovely 4½ apt. to sublet from May 1st. Near campus. Only \$210 month. Call 286-9484. If busy, call 843-5989.

**Penthouse for immediate occupancy.** \$250. Also 2½ and 3½ for May 1st. \$225 and \$250. 3484 Stanley, no. 211.



# WIN

## A '78 FORD COURIER



## IN THE KODIAK BOOTS SWEEPSTAKES

## ALSO HANG GLIDERS AND KODIAK BOOTS

1. To enter, complete an entry form or print your name, address and telephone number, as well as your T-shirt size (S, M, L, XL, MALE, FEMALE) on a plain piece of paper and mail to:  
 Greb-Kodiak Sweepstakes  
 Box 2139  
 Toronto, Ontario M5W 1B1  
 Enter as often as you wish. Be sure each entry bears sufficient postage.  
 2. Contest closes with entries received as of April 1, 1978.  
 3. There will be one grand prize consisting of a 1978 Ford Courier, including 1.8 litre engine, 4 speed, chrome bumpers, mag wheels, P.W. tires, Radio. Free Wholesome Package including red bar, push bar, black out hood, and customised exterior and job. Dealer pre-delivery inspection, license, provincial and municipal taxes (if any) are included in prize. Winner must be responsible for driver's permit and insurance. Prize must be accepted as awarded at a specific location with no substitutions. Estimated value of prize is \$3,500.00. There will be three second prizes of hang gliders each consisting of a 19 foot leading edge and 13 foot foot, cambered tail with wheels, pins and bag, together with

lessons which will be available at a specific location. Estimated value of each second prize is \$130.00. There will be 75 third prizes each consisting of a Retail Merchandise Certificate good for one pair of Kodiak boots, size 25.5 inches or 25.5 inches. Estimated value of each pair of boots is \$30.00. All prizes must be accepted as awarded and no substitutions will be made. Only one prize per household or family.  
 4. Following the close of the contest, selections will be made from among eligible entries received. Selected winners, in order to win, must first correctly answer a true/false, multiple choice question. Discussion of the subjects are final.  
 5. This contest is open to all residents of Canada except employees and their immediate families of Greb-Kodiak Limited, its advertising agency and the independent judging organization. The odds of winning any prize will be determined by the number of entries received. This contest is subject to all Federal, Provincial and Municipal Laws.  
 6. LARLY BIRD BONES. The first 200 contestants whose entries are received at the contest address will be mailed a Kodiak T-shirt in the size as indicated on their contest entry form.



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TG1

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McGill Student Handbook 1978

The Handbook is the soft-cover book, about 100 pages in length, which will be given to every McGill student during registration in September 1978.

The book is produced during the summer and contains introductory information about student organizations and activities, McGill in general, as well as the Montreal area. The editor may include other appropriate information, space permitting.

The position of Editor is open to all McGill students. Prior experience with publications would be an asset.

Applications will also be considered from groups wishing to form a co-editorship.

The position is considered voluntary but may involve a small honorarium.

Application forms are available in the Students' Society General Office, Union 105, 3480 McTavish Street. Completed applications should be submitted to Miss Denise Despres, Secretary in the General Office, NO LATER THAN 4:30 p.m. FRIDAY, APRIL 7th, 1978.

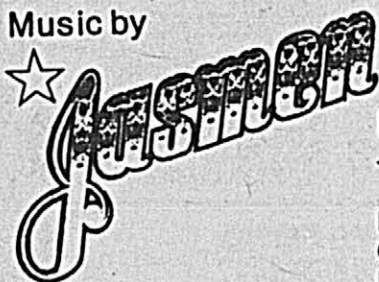
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**Today...**

continued from page 2

Redpath Hall Saturday at 8:30 pm. Works by Bach, Handel, Vivaldi, Scarlatti, Granados. Info: T. Tiraskis, 843-4907.

**McGill Camera Club:**

Photography Primer - How to Develop Film. Today from 3 to 4 pm in B02. Sign up on the bulletin board outside the darkroom, B02.

**McGill Armenian Student Society:**

All students who wish to buy their tickets for the Annual Ball may purchase them at the Union 403 from 12:30 pm to 2 pm.

**MBSU-Greenpeace Lunchtime Film Series:**

"The Living Arctic" (56 min), a film about Arctic wildlife, will be shown at 12 noon and "Man the Polluter" (53 min), about pollution, will be shown at 1 pm in room S 1/3 of the Stewart Biology Building. Admission free: all welcome.

**McGill Film Society:**

Tonight, Ulysses, at 7 and 9:30 in FDAO. Admission: 75c.

**Union Closed:**

The University Centre will be closed tonight at 1 am until 8 am. Tuesday, March 28th for the Easter weekend. There will be no access to the building at this time.

**Sufi spiritual dancing:**

The Sufi order of Montreal will introduce us to the spiritual dance of Islamic mysticism, especially to the dance of universal peace. Monchanin Cross-Cultural Center, 4917 St. Urbain. Friday, March 24, 8 pm.

**Easter Week Celebration:**

At the Newman Centre, 3484 Peel Street. Today: Seder Supper & Eucharist 7:30 pm. Friday - Good Friday Service 3 pm. Saturday - Easter Vigil followed by Reveillon 11 pm. Sunday - Easter Mass 11 am.

**Joseph Conrad:**

Discussion on works of Joseph Conrad, Tuesday, March 28, 8:15 pm, at the Graduates' Society, 3605 Mountain Street. Friends, visitors and guests are most welcome. Great Short Works, Victory, Heart of Darkness, Typhoon. Discussion leader: Margery Trenholme. Information - Anne Levitsky 488-5745, Beryl Wilson 484-4469.

**Anthropology lecture:**

Prof. Margaret Lock (History of Medicine) will speak on "East

Asian Medicine in Urban Japan" Tues. March 28 7:20, 4 pm Refreshments.

**Club Presidents:**

Meeting to elect five (5) reps to Students' Council to be held on Tuesday, March 28 at 6 pm in Union 310.

**Physiology Students:**

Those running for executive positions must have their completed nomination forms in the suggestion box on the tenth floor of McIntyre by Tuesday, March 28 at 3 pm.

**Intramurals McGill:**

The Intramural Society would like to remind all who are involved in the Awards Presentations on March 30 (team or individual) that your presence would be appreciated. The Presentation commences about 6 pm and a dance open to the McGill community will start about 9 pm. Refreshments will be served. See you there.

**Community McGill:**

Community McGill wants to expand its volunteer program next year. If you have any ideas or would like to find out more about CMCG phone 392-8937 or come to Rm 408 in the Union. Also need volunteer to fix our typewriter.

**Have you lost anything lately?:**

If you've lost your hat, scarf, gloves, glasses, keys, books, or I.D. cards, why not drop by the Students' Society Information Desk and check our lost and found? We may have what you're looking for.

## Letters

On handling contradictions among the people

**To the Daily:**

If there is one word that I can use to describe the annual general election held by the McGill Chinese Students' Society last Friday, March 17, it will be "complete chaos". As a concerned member of the MCSS, without siding with any particular group, I went to the election hoping to hear some interesting speeches and then decide whom to vote for.

As it turned out, the so-called election night became the victim of the two long existing antagonized groups, namely the MCSS executive and one of its sub-branches, the drama group. The latter obviously tried to down-grade

the MCSS's policy and its achievement, however the way that they were trying to carry this out was too corny: heated attitude, planned chain-questioning and ridiculous facts to support their argument. If getting the audience emotionally involved and messing up the whole intended election agenda was their initial plan, they were probably successful to a certain extent. However, gaining sympathy and support from the audience for their group? No, sorry, I don't think so.

The MCSS executives themselves were not faultless. The mass audience was pretty ignorant about the general rules and procedures in an election like that and they should be well informed and warned in particular before any discussions began. The executives were totally unauthoritative as up to one point even the chairman for the election was being challenged by a miserable audience: he could not understand and agree that a point of information has privilege over anything else!

With unreasonable and stubborn audience and a totally paralysed managing power like that, what else can you do except to walk out of the election hall in sheer disgust?

Jackie Leung  
U2 Science

**MUC gouges homeowners and tenants****To the Daily:**

The MCM beats the drum on behalf of tenants, but property owners also have a legitimate beef. How would some of these tenants like to plunge their life savings in a home of their own, as I did, and find themselves saddled with MUC property, water and school taxes amounting to \$200 per month on top of the mortgage interest and heating bills?

OK, so I have no tenants, but I know proprietors who do. I know of some who deliberately gouge their tenants, but in most cases this isn't the case. The majority of rental property owners are stuck with those ever-increasing taxes, repair and fuel bills so that what they thought would be an investment income of about 10% comes to a lot less. They could have done better to put their cash into mortgages or investment certificates at a high yield without all the bother involved in dealing with tenants, some of whom (and their kids) are experts at wrecking their lodgings.

An article reprinted from the Georgian makes a valid case

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Cold Beer

for small co-ops as a solution to the urban housing dilemma, and I agree the idea is a good one. But until the City puts an end to its escalating property levies, co-op dwellers will be in the same fix as other property-owners, and they

won't have tenants to pass the increases onto. They will literally be taxed out of their homes. I understand that in France this situation is so bad that you can't even give away a house, let alone sell it.

Ernest Boucher

## Around Campus

On Tuesday March 21, the new executive of the International Students' Association at McGill was elected. From now on, ISA is once again a fully functional association, representing a large number of students at McGill and coordinating some of the activities, of all cultural clubs recognized by the McGill Students' Society such as the Arab, Caribbean, Armenian and Chinese associations.

Among some of the issues discussed by the executive at this meeting were future constitutional amendments, and the issue of differential fees to which we are strongly opposed. The first full ISA council meeting will convene on Wednesday March 29 at 6 pm in B15 of the Union. This will give all clubs ample time to elect a representative to the ISA council for the coming academic year. The meeting is open to everyone and anyone interested in creating a strong and solid body through which all foreign students can be heard. Student participation is vital to the efficient working and continued survival of this association.

**Trial...**

continued from page three  
inevitability of the couple's fate.

The reading of Rosenbergs' letters — the main focus of the third act — is also clumsily handled. To reveal touching glimpses of an anguished stunned couple awaiting execution, the letters should have sounded bitter and ominous. In this production, the actors pull their hair, punch pillows and become hysterical.

Cramming three years of legal litigation into a three-act play is a very ambitious task, but one which the SBC has not carried out successfully.

Perhaps a more compact and representative sampling of the material could be staged, to give the audience a better grasp of the real pathos of the Rosenberg tragedy.

**Pass...**

continued from page six  
of the best in jazz.

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The Trio (Pablo)  
Joe Pass at the Montreux Jazz Festival 1975 (Pablo)  
Joe Pass: Portraits of Duke Ellington (Pablo)  
Duke's Big Four (Pablo)

**Erratum:** In last week's article about the Preservation Hall Jazz Band "Triple Rap" should have in fact read "Tiger Rag".

## ELECTION

### Club Reps to Students' Council

The By-Laws of the Students' Society require the Executive Director to call a meeting of all incoming club chief executive officers or their alternates by 1st of April each year to elect five (5) representatives to sit on Students' Council.

This meeting will be held on Tuesday, March 28th at 6:00 p.m. in Union 310. Quorum for such a meeting is 2/3 of all active clubs and non-faculty societies recognized by Students' Council so your club's presence is urgently required.

If you have not yet completed and returned the delegate registration form, they are available at the Students' Society General Office, Union 105, and must be submitted to Miss Denise Despres, Secretary, in the General Office **NO LATER THAN TUESDAY, MARCH 28th at 12 NOON** in order that your club has a vote.

## McGill Daily

The McGill Daily is published five times a week by the Students' Society of McGill University, 3480 McTavish, Montreal. Editorial opinions expressed in these pages are those of the McGill Daily staff and are not necessarily the official opinions of the Students' Society. The McGill Daily is typeset at SST Typesetting and printed at Imprimerie Trans-Continental, 433 Lebeau, Ville St-Laurent.

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The McGill Daily is a member of la Presse Etudiante Nationale



## Malaysian-Singaporean Students Association

An annual general meeting will be held on March 31 at the Student Union Building. Refreshments will be served at 7 pm. This is strictly for members. An election will follow shortly after.

For more info, call:  
Kit-Ming 481-6897 or Ming-Wai 845-6669

## Are Cetacea\* More Intelligent Than Humans?

\*whales, dolphins, porpoises

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### John Lilly

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Will be held until April 5

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## History Students' Association

### Election of Executive

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Secretary  
Treasurer

Ten nominating signatures required  
Submit to History Office